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The GREGORIAN REVIEW

Studies in Sacred Chant and Liturgy

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June 25, 1957

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***THE HIERARCHAL CELEBRATION OF THE MASS**

by Canon Etienne Catta

Hierarchal Celebration and Sacramental Concelebration in the Oriental Church

Our imagination is confounded when, as members of the western rites, we attend the celebration of the Byzantine liturgy or another of the eastern rites. A richness, nearly to the point of superfluity, a doubling and repetition of great symbolism and majesty all tend to make us forget the simple grandeur which is so characteristic of the Roman Liturgy.

The rite of concelebration in the solemn eastern mass is among those which make the deepest impressions. There is nothing more striking than this kind of distribution of the priestly functions carried out by the concelebrating priests, or than these chants sung sometimes in turn, sometimes in unison, in the Byzantine mass. Even where we have the case of a mass by simple priests, we see, for example, at the Great Entrance, that each will carry the chalice, or the cross, or the spoon for Communion, or the lance, and that each one kisses the veil at the giving of the Peace, or kiss each others hands, and at the right and left shoulders: "Christ is among us!" Even more strongly the process of concelebration receives its fullest brilliance and has its fullest meaning at the pontifical celebration of the mass, of which the celebration by simple priests is merely an adaptation.

It is, moreover, impossible to discover in the origins of the Byzantine concelebration anything but this hierarchal character which is manifested by the Roman rite of concelebration, with, perhaps, even greater conservatism, which has made it possible to retain it to our own times.

* Second and concluding installment of this study.

All the original eastern texts which carry traces of a concelebration indicate only a sacred function belonging strictly to the bishop, who prays, however, with his priests, and they with him. Thus the *Apostolic Constitutions* (end of the fourth century) speak of the prayer of the priests associated with that of the bishop, but only as far as the Anaphora, which is reserved for the bishop alone.¹

Certain texts even exclude any notions at all about concelebration (in our modern consacratory sense). Among these is the homily of the Nestorian Narsai (fifth century) which describes the rites of the solemn mass and shows the bishop as celebrating alone and speaking in the name of all, whereas the entire congregation, including the other priests, remain silent.² We could cite others, particularly those belonging to the Syriac rite, which show that the eucharistic prayer is recited only by the celebrant.³ The fact is even more remarkable, since we find in another passage the statement that all the clergy are grouped around the pontiff, in hierarchal fashion, according to rank.

The *Ordo* of the patriarchal mass at Constantinople, drawn up in the fourth century by the protonotary Demetrius Gemistus, shows that the bishops and priests who assist the Patriarch, in their roles as *syllleitourgoi*, recite with him the antiphons of the entrance prayer. They accompany him in all his movements; imitate his gestures. Only the Patriarch, however, recites the Anaphora and the formula of consecration.

It was afterwards that the evolution toward a more limited participation took place, along the same lines of that of the West, except that instead of becoming less common, the practice became more widespread. This should not seem

1. *Apostolic Constitutions*, Book VIII, c. VI-XII.

2. R.H. Connoly, *The Liturgical Homilies of Narsai*, Cambridge, 1909, pp. 4, 11, 12, 27.

3. Dom de Puniet, *Dict. d'Arch. et de Lit.*, loc. cit., article "Concelebration liturgique," col. 2478, 2479.

surprising when one thinks of the multiplication of masses in the West and, in contrast, the most exclusive concentration in the East, up to our own times, on the solemn mass.

One curious thing is that this concelebration has taken its most complete form among the uniate Eastern rites. At present the Greek Orthodox priests recite with the prelate the Anaphora, except for the words of consecration (to which, however, the Orthodox do not assign a complete consecratory character). This is a remnant of the original silent attendance. Among the Slavic rites, the attending priests pronounce the words in a low voice, while the bishop alone pronounces them aloud: an indication of dependence. In any case, we must look to the eighteenth century in order to find the sanction by Pope Benedict XIV of the privilege of concelebration in the East and its extension to all the regular days of the year, according to preference, and to the celebration by simple priests. This is obviously an indication of the late date of interpretation given to a kind of concelebration which is not strictly hierarchal.

Hierarchal Celebration and the Modern Notion of Concelebration

It is in no way objectionable to liturgical piety to view this concelebration, as we have it today so often expressed as desirable, as an expression of sacerdotal brotherhood . . . of priests saying their mass as one rather than fulfilling that series of masses which is so often seen, for example, at pilgrimages; but above all manifesting the union of their charity in the unity of their priesthood. But this is a new aspect to which nothing in either the divine institution of the Eucharist or in the most ancient ecclesiastical tradition can be said to lend formal support.

The true traditional concelebration of the mass remains a hierarchal one, according to the original Eucharistic celebration, to which a somewhat disciplinary concern for a more direct participation between the priesthood of the bishop and that of his priests has added a trend toward a more active role for the attending priests.

It seems logical, from the practical point of view, that if we are to preserve all the exterior dignity of this concelebration, the number of concelebrants should be kept somewhat small, in view of the danger, as might be feared, of a certain amount of confusion. Above all, consideration must be given to the inner meaning of the *sensus Ecclesiae*, the doctrinal and sacramental thought of the Church, which is the fruit of centuries, in regard to the real cultural value of the consecratory act. The "custom" of celebrating the mass more and more frequently, particularly in its private form, is merely the striking manifestation of a custom of essentially sacred nature.¹ A living testimony of the intention of the Church, it opposes any idea of returning purely and simply to the ancient usage of concelebration, for our own times, in which only the bishop performed the consecration in the midst of his priests, but rather to the second stage in the development of the rite of concelebration, which is represented by the Roman practice of the eighth century, calling for the sacramental concelebration of the priests with the Pope, pronouncing the consecratory words with him.

The meaning of this concelebration will nonetheless remain, around the Eucharist, as a vision of the Church in the constitution of her divine hierarchy.

1. The address of His Holiness, Pius XII, given the second of November, 1954, in the presence of the cardinals and bishops assembled at Rome for the proclamation of the feast of the Queenship of Mary, recalls the doctrine of the Church on this subject: "The assertion made in our day . . . must be rejected as an erroneous opinion, namely, that it is equivalent to celebrate one single mass at which a hundred priests assist as to have the hundred priests celebrate one hundred separate masses. This is not at all true. If one consider the offering of the eucharistic Sacrifice, there are as many actions attributable to Christ the Sovereign Priest as there are priests who celebrate it. This is no longer true, however, when we consider priests who attend with devotion the mass of a bishop or of a celebrating priest. In fact, those who merely attend the sacred rites do not represent the person of Christ, nor do they act in His Person; they are to be considered as on the same plane as the lay-members of the faithful who assist at the sacrifice." It would have been impossible to mark more clearly the extent to which discipline is here a function of doctrinal wealth.

Role of the Faithful in the Hierarchal Celebration

This view of the Church not only concerns the bishop and his clergy, but also must include that of the Christian people: *Nos servi tui sed et plebs tua sancta*.¹ The hierarchal character of the celebration of the Holy Mass is not limited to the mere aspect of concelebration. Or, better still, the people also “concelebrate”, in their place and in their role. The pious woman who, according to Gregory of Tours, “celebrated”, “offered” the mass each day is the depiction of each Christian.

We might seek a terminology to convey adequately the role of the “faithful” at the mass. That of “hearing” mass is ruled out for good reason, in that it reduces the layman to the role of spectator (or rather, of listener; why should we not say “see” the mass or “watch” the mass? This, it would seem, would be actually closer to the truth). “To assist” at mass can be reevaluated, if we understand the word in the sense of the *adstantes* who, as we have seen, “assisted” the pontiff in the celebration of the Holy Sacrifice.

The truth is exactly parallel in any case, neither more nor less, to that “royal priesthood” in which the Apostle St. Peter², and St. John with him³, set forth the privilege of all baptized persons. This is the priesthood which is participation in the grace of the Leader, Christ, the sovereign Priest, but in a receptive form, not a ministerial one. It is passive to the degree that it is disposed to the infusion of grace conferred by the Sacraments; it is active only in the sense of an activation of the potential energy of grace, in particular the virtues of faith, hope and charity, shaping the virtue of religion, the principle of all liturgical participation.

The “divine liturgy” is therefore offered by the priest; it is in its fullest expression through the bishop, representa-

1. Canon of the Mass.

2. I Peter, II, 9; cf. II, 5.

3. Apocalypse, I, 6; V, 10.

tive of Christ in the midst of the local Church at the head of which he is placed; the priest, under his priesthood, exercises his own role.

It is not, therefore, the faithful who "say" the mass; it is the priest who "says" the mass. Yet the faithful also "celebrate" the mass; they offer the sacrifice, but only with and in the offering of the priest. When they say, speaking to God: "we offer Thee", as so many present-day exemplifications and explanations of the mass cause them to, this is true, but in a sense it is also wrong. Moreover, it is not really right that they say "we offer Thee", for in this first person plural there is a priority which is the right of the priest, who alone is authorized to say "we" with and in the name of the community of which he is head. The liturgical texts have, in this regard, their idiom: *Nos servi tui, sed et plebs tua sancta* (We, Thy servants, as also Thy people); and again: *Hanc igitur oblationem servitutis nostrae, sed et cunctae familiae tuae*.¹ The *servitus* here is that of the priest and perhaps his ministers, ranked about him; *sed et* underscores, but in its proper order, the part, full and entire, taken by the whole "family" of God.

If, then, in the more recent introductory prayers, notably at the offertory and before the communion, the priest can speak in his own name only, is this, as it might seem, a lapse into the style of private prayer in the midst of a public service? Not at all. It is the realization of his eminent role which causes him to take to himself the prayer *Orate fratres*, also of relatively recent origin, in effecting the significant junction: "my sacrifice which is also yours", *meum ac vestrum sacrificium*.

But the really full expression of this participation, both effective and at the same time distributed in hierarchy to the people, is in the dialogue of the priest with the people, where it occurs. The dialogue repeated at every prayer: *Et cum spiritu tuo*, has, does it not, a particularly delicate nuance? The priest, as the authority, has called for the presence of

1. Canon of the Mass.

the Lord with these people who are His: *Dominus vobiscum*. The people do not answer with a comparable *tecum*. Instead, they call respectfully for the action of God in the soul of the priest at the moment when he is about to summarize the intentions of all.

This is a dialogue the power of which is revealed most significantly in the Preface, the terms of which, included among the most ancient heritages of the eucharistic anaphora, have lived across the ages to take a place in nearly every liturgy and in those which live in our day. *Sursum corda! . . . Habemus ad Dominum . . . Gratias agamus Domino Deo nostro . . .* Or in the ekphonesis, the *Per omnia saecula saeculorum* which ends the Canon and is punctuated by that *Amen* in which we recall with happy emphasis the ancient approbation.²

Certain priests, of their own authority, have taken to reciting aloud the prayers of the mass, even including that of the Canon. Recitation aloud or even chanting can most certainly be supported *per se*.³ But the rubric, formal at that, calling for low-voice recitation of the Canon, has its basis in that instinct for a maximum representation of the sacred element as it is realized in the sacrifice and in the priest, the layman in turn finding in his enthusiastic affirmation the humble and strong expression of his faith.

All chancels, iconostases, jubes and the like have never had any other purpose than that of emphasizing, even to excess, this nature of the sacred action confided to a single priest. Traditionally speaking, it is not noted that the participation of the faithful in the Holy Sacrifice of the Mass has ever required on their part this sort of material duplication which we ask of them today in having them follow the

2. See the fine work, *Amen*, by R.P. Roguet, O.P., Paris, 1947.

3. Why, in the Prefaces for ordination of priests or the consecration of a bishop, do we have this new practice of rendering the passages considered as a sacramental form in a simple recitation? Would the chant take away some of its grandeur? It is nevertheless a contemporary evidence, meaningful in any case, of the instinctive tendency to the "secret" in the expression of the "sacred".

prayers of the priest. They left, to a certain degree, the prayers to the priest, happy to have them assumed by him, beyond the sacred enclosures and by means of these dialogues, sustained where need be, by the deacon, in the accomplishment of the sacramental sacrifice to which their communion supplied the only real and superabundant participation.

The concern is now substituted here in our day to bring, on the contrary, the most extensive celebration possible to the mass of the faithful. There will always be an interest in maintaining exterior signs of this hierarchal celebration of the mass in order to preserve for the priest his true rank.

Celebration "facing the people" seems most probably to be something analogous to what in the middle ages was a "desire to see the Host", while attaching this devotion, but today undoubtedly in a better sense, to the sacrificial rites. We wish to see the chalice and the Host in a continuous manner, during the entire action of the mass, and to follow each gesture of the priest. This is very good. The practice of celebration back toward the people, however, has its meaning. The priest is at the head of the Christian congregation, like the shepherd at the head of his flock. He offers God the prayer and sacrifice of all present in this line of a single "orientation", directed indeed, in principle and in symbolic manner, toward the source of light which is the image of God and his Word. In monastic churches, and wherever the ancient custom is maintained, the arrangement of the clergy in the choir calls for the turning of each of the assisting ministers, while standing, in the same direction as the priest, each time in the mass that his prayer, especially that of the Canon, calls for his raising his hands to God. This is also a manner of underscoring the hierarchal character of the celebration of the Holy Mass.

Hierarchal Celebration and Pastoral Liturgy

It should be of capital importance, from the practical point of view, to emphasize this very hierarchal character in the way in which the liturgical apostolate tends to unite more and more the faithful in the celebration of the Mystery.

This is important, first, because theologically speaking, we have no right to expose the faithful to false concepts having to do with the offering of the Holy Sacrifice. The priest is the only effective minister of the sacrament of the Eucharist, just as he is also the head of the Christian community.

In view of cultivating among the faithful the "awareness of the sacred" this is important, in regard to what the terminology of the old "methods for assisting properly at the Holy Sacrifice of the Mass" were not wrong in calling "the most august of the mysteries".

Again it is important in respect for the priest, in order not to encumber his celebration with endless additions, those gregarian processes which lead us sometimes to ask ourselves who is really "saying" the mass.¹

It is important, too, in respect for the faithful, who have a right to what the liturgy has never refused them: silence. This is that silence which allows that their personal prayer be formulated, a silence which will merely unite that prayer more sincerely in the soul with the prayer of the priest at the altar, each time that he invites them to do so.

The methods inaugurated in Germany following the procedures of Klosterneuberg have introduced the practice of reading the prayers of the Proper of the Mass (including the collects and Gospel) in the vernacular by a cleric or even a layman while the priest recites them at the altar. In itself, this is an error. During the celebration of a low mass, the procedure could be applied, but to have the priest sing *Oremus* and then remain silent, as now happens, while the voice of a layman or a woman is heard, to thus efface his role for the Epistle and Gospel again in deference to the voice of another person, . . . this removes us from the hierarchal concept of the mass.

1. This does not, of course, touch on the other not-less-important "hierarchy" of the relationship of the music to the liturgy. The priest at high mass depends on the whim of the organist at the most solemn moments. We shall not go into the question of the use of "soft stops" at the time of the consecration of the Body and Blood of Christ.

These points raise, of course, the question of the language used in the liturgical ceremonies. Solutions may be sought, as far as the readings are concerned, in the sense applied in the Armenian rite, for example, in which the Epistle and Gospel are rendered directly to the people. The place of the sermon in our parishes has never failed to convey these, at least as regards the Gospel. A general solution becomes simpler if we have regard for the hierarchal character of the celebration of the Holy Mass, within which the role of the faithful consists mainly in a kind of acquiescence of a popular nature, enthusiastic in form, that of the acclamation of a simple kind to the function accomplished by the priest. This is a fine approach, assuredly, when the relatively easy comprehension of the chants of the Ordinary permit, at high mass, a greater participation of the congregation in the chants previously confided to the schola. It is fine, too, if a diffusion of missals, never fully realized to this time, the richest kind of source of liturgical teachings, enables the faithful to "follow" more closely the action and prayers which are given to the priest in their name.

Is there a great deal to be said about the role of the deacon in the celebration of eastern rite masses, as a sort of intermediary between the priest and the congregation? "Be attentive!" he is given to say. We do not think this requires commentary. These pressing exhortations are made more by conservation of the ancient practice than by any present-day effectiveness. They are given, in most instances, in a language, ancient Greek, Slavonic, Syriac, or the like, which is as dead as Latin is for us, and as living, on the other hand as a sacred language. Yet we might ask ourselves if it might not be as a revival in this respect of the ancient custom, in a form determined by the rubrics rather than improvised, often so lamentably, that the role of the deacon might be understood, even in the celebration of our Latin mass, that is, usually the role of another priest among the faithful, a role which preserved and even placed in full relief the preeminence of the celebrating priest, and did not seem so much to be a pure transposition, in "favor" of the liturgy, of the role of a speaker at a microphone.

In any case, we ought to encourage this taste and instinct which the faithful hold in regard to the hierarchal celebration of the mass. There is no mass more truly *popular*, we may say, than that of the bishop celebrating pontifically on the day of a major feast. No paraliturgy will succeed in gathering such a crowd which prays so spontaneously. It is, moreover, in an authentic and carefully performed liturgy that the people sense themselves to be most at home. They feel themselves to be more truly part of the Church.

Studies which are both theological and liturgical have clarified with rare precision, in recent years, the role of the Church in the offering of the Holy Sacrifice of the Mass. It is on occasion of the divine institution of the Holy Eucharist under the species of bread and wine that the Church, in presenting at the altar the bread and the wine, makes its offering, to watch this offering then not disappear, but be included in that of Christ.

But the Church which makes the offering is not a gathering of a number of individuals. It is the Holy Church ordained by God, the Apostolic Church.

The juridical structure of government which operates within it in the name of Christ is established to distribute the life of Christ in well-proportioned members, each one, no doubt, and invisibly, according to his inward sanctity, but each one also according to his exterior role in the Church. It is according to this "order" that this is planned, the order which rises to God, in the Church, even to the sacrifice of His Son.

THE NCMEA NATIONAL CONVENTION

by J. Robert Carroll

The Tenth National Convention of the National Catholic Music Educators Association, which was held this year in St. Louis, Missouri, from May 4th to 8th, presented a number of aspects which are of interest to church musicians, and which deserve to be mentioned in these pages.

The Liturgical Department of the NCMEA functioned throughout the convention program on a full-schedule basis. In addition to the formal sessions of this department, there were general functions which must be included as part of the liturgical aspect of the gathering.

On Saturday, May 4, the delegates were welcomed to the city by various church and civil officials, and at 4:45 P.M. they assembled at the beautiful new Cathedral of St. Louis to hear a program of organ music by Dr. Mario Salvador, Organist and Choir Director. Then at 5:00 P.M. the opening Pontifical High Mass was celebrated by Archbishop Joseph E. Ritter, S.T.D., Archbishop of St. Louis. Music was provided by Dr. Salvador at the organ, Kenrick Major Seminary Choir under the direction of Rev. Clarence A. Corcoran, C.M., by St. Louis High School Students under the direction of Rev. Robert E. McCann, and by the assembled delegates. The Solemn Votive Mass of St. Pius X was sung.

On Saturday, May 4, at 8:00 P.M., Dom Ermin Vitry, O.S.B., of O'Fallon, Missouri, gave a demonstration of Gregorian Eurythmics in a special session, which was well-attended and enthusiastic.

On Sunday morning, May 5, High Mass was celebrated in Holy Cross Church by Msgr. Martin B. Hellriegel, one

of the foremost exponents of the liturgical movement in America.

That afternoon, at 3:15, a session under the chairmanship of Rev. Irvin Udulutsch, O.F.M.Cap., was given over to discussion of "The Classroom and Congregation". The speaker was Rev. Thomas P. Conley of Sacred Heart Church, Hubbard Woods, Illinois.

On Tuesday morning at 9:00 o'clock, one of the more promising sessions under auspices of the Liturgical Department was held. It had originally been scheduled for Wednesday morning, and Mr. Theodore N. Marier, National Second Vice President of the NCMEA and President of the Boston Unit, was originally listed as chairman. Unfortunately, Mr. Marier was called back to Boston on Sunday, and the chairmanship of the sessions was given to Rev. Richard Schuler of St. Thomas College, St. Paul, Minnesota, who also gave the commentary, as was originally planned. Rev. Francis J. Guentner, S.J., of the staff of *Musart* magazine assisted in presenting the recorded musical examples. The session proposed to discuss "New Horizons in Sacred Music". This was an official airing of material similar to that discussed in a special session on Sunday afternoon, May 5, under chairmanship of Mr. Marier, but there was a sharp contrast between the two presentations. Mr. Marier, who very successfully presented a "by invitation" session of the same kind last year at the Boston Convention, was able to make effective use of a format, in his Sunday program, which was unfortunately discarded at the larger session on Tuesday. Mr. Marier's procedure was a simple one, consisting of the playing of a comparatively small number of pieces from a prepared phonograph to a general audience and a special panel of experienced composers. This year the panel consisted of Dr. Salvador, Rev. Russell Woollen, Rev. Fidelis Smith, O.F.M., and Sister M. Theophane, O.S.F., all persons well versed in contemporary trends in composition for the Church. The Tuesday session, however, consisted of a certain amount of preliminary lecture by Father Schuler, the performance of a long list of musical selections, and a somewhat weak

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concluding comment, without audience comment or participation.

This session, as we have said, was promising in outlook. It did not prove to be such in fact, however, as it failed where Mr. Marier's session did not. The commentary at the beginning, although hastily prepared and therefore understandably fragmentary, was over-stocked with statements which must be considered as either uninformed or irresponsible. It may well be that ill-advised selection of terminology was at the root of the difficulty, but we must point out that statements such as "up to the seventeenth century there was one style of music for both church and secular occasions, but afterwards a difference developed," or "the modern composer does not try to express the words of the text so much as to *adorn* them," or "much of contemporary music is atonal, and to some extent a-thematic" are to be objected to strenuously. Perhaps there was some genuine fact which the speaker was trying to bring out with an unfortunate choice of words. We should like to think so. We must assert, however, that such remarks are immeasurably misleading to persons little acquainted with contemporary trends of composition, and the errors they convey can erect stumbling blocks to appreciation of new music for many of these persons. Thus it is possible that the intention of the commentator was directly impeded by his inaccurate commentary. We might also mention that the session was not handled in such a way as to arouse interest or sympathy for contemporary music. The tape recorder arrived very late; the tapes were in part unedited, and there was a certain amount of searching for some of the pieces; the printed programs did not arrive until much later still, and they listed far more music than could feasibly be played; the distribution of scores for certain pieces was haphazard and not announced. It is our point of view that when an effort is being made to gain supporters for such an important thing as the contemporary trend in church composition, all aspects of the program should be made as polished and attractive as possible. In this case this was not done.

We should also point out that possibly the best and most interesting session of this kind was the unofficial one held at Boston in 1956. At this gathering there was a representative group of persons of all backgrounds and occupations. Comment on the pieces (played without indication of their authorship) was barbed and lively, and many of the older persons present were vehemently "Anti-modernists", a fact which required the members of the avant-garde to sharpen their own convictions and express them clearly.

It would seem that such a program is best avoided unless there is every reason to believe that the least detail will fall smoothly into place and the entire presentation make a real contribution to the cause it hopes to promote.

On Wednesday morning, scheduled at 9:15, Msgr. Hellriegel gave a lecture demonstration on "Sacred Music in School and Church," with children from Holy Cross School of St. Louis. This again showed the remarkable integration of the liturgy and the Christian way of life which Msgr. Hellriegel has carried into every phase of his parish's activities.

Generally speaking, where the program was weak, this was the fault of organization, not the basic ideas, which were very good. The Liturgical Department needs room to grow, and we shall undoubtedly see finer products of its work in future years.

Naturally there is not space here to discuss in detail the many aspects of this convention. It is important however, that we make one observation which seems unavoidable.

Every session was opened and closed by sung prayer. This was as it should be. It seems, however, to be less than ideal to insist on singing some of the greatest chants of the repertoire in a very ill-adapted English translation, particularly at a national convention. The good intention behind such a movement is very clear and irreproachable. The misdirection of it, however, is a lamentable affair, and we are obliged to offer our opinion in this regard.

Obviously English differs in certain very important respects from Latin. The vowel quality, the more flexible positions of the English accent, and the Latin idiomatic inversions which cannot be made in English, all contribute to the difficulties of singing Gregorian chants in English. We were not uplifted by what we heard in St. Louis in this regard. Not only did many of the translations, regardless of the origin, seem awkward, but the music seemed to protest at every turn the contradiction of its form by the often opposing rhetoric of the vernacular tongue. This impression, which grew stronger at every hearing, was crowned by the hair-raising final touch of each prayer, the *Amen*, pointedly sung in anglicized "ay-men" instead of the far more musical "ah-men". The anglicized version is perfectly fine, perhaps, for a modern hymn, but it sounds strained and inartistic when applied to the torculus and doubly-dotted clivis of the Gregorian formula. It is not improved by being sung full-strength into a public address system microphone.

We must point out that there are certain happy cases in which a chant can carry the English text with beautiful and artistic results. This, however, is not usually the case with syllabic melodies, which are the hardest to sing beautifully. It is typical of those who are currently promoting the use of English in the liturgy that they select the most difficult of chants to which to apply their translations, and they always aim at translating the familiar chants which any self-respecting church musician knows to begin with. Is it not sad to think that the familiar chants of the Office are being presented to persons who are representative of *American Catholic music educators* in the vulgarized form of literal and unmusical translations of the Latin into English?

Let us hope that those who espouse the cause of the reasonable use of the vernacular as permitted by Rome will take the trouble to compose new music for their favorite texts, or will select music which has already been successfully composed for such a purpose.

We look forward to 1958 in Pittsburgh, where the NCMEA may hope to grow as much in stature as it has in each of the past ten years of its existence.

DO WE NEED MORE MUSICIANS?

AN ADDRESS DELIVERED TO THE NATIONAL
CONVENTION OF THE NATIONAL CATHOLIC
MUSIC EDUCATORS ASSOCIATION, MAY 7, 1957

by Paul Hume

No — on every reasonable grounds of our present use of musicians, on our past history in the last two generations in which interest in music and the liturgy has awakened; or from our current consumption and flimsy promise, if you may call it that, of any foreseeable need for musicians, we do not need more musicians.

In the country at large, the problem of the professional musician becomes harder every day. James Petrillo has issued an impressive if discouraging booklet entitled "Dimin-uendo," relating the decline in the numbers of musicians, both full and part time, who find employment in music in this country, even in the face of our phenomenal consumption of music in every form.

On the grounds of economics, we not only do not need more musicians, but as Catholics, we must take special notice of a letter that appears in the latest issue of JUBILEE, a letter entitled "Social Justice," in which the wife of a church musician portrays in the strongest possible language, the impossible situation in which she finds her family, due to her husband's profession as a church musician, so incredibly poorly paid is he.

No, we must repeat, that from the outlook at the present time, the churches, NOT the Church, do not want more musicians. They are unwilling to pay them a decent wage, they often refuse to permit them to follow their firm beliefs, their training, or, if you will, their very consciences in many

cases, if they want to work as professional musicians in the highest calling of which they can conceive.

Nor, if we look at the picture within the Church, can we say that the Church educates musicians to work for her. In many places by now, to be sure, the Church begins the musical education of thousands of its children. And in some happy centers, where sisters have been located for a sufficient number of years, and a pastor has been willing to allow them to carry on a program of music, that program extends to as many as all eight years in the grade school.

But to a shocking and discouraging degree, we then promptly proceed to throw away nearly all, if not all of the benefits of those eight years, by giving them nothing in high school. To a large extent, of course, this is due to the difference in the structure of our school systems, where the grade schools are attached to the individual parish, while the high school is the responsibility of the diocese, which is to say the ordinary. But the reason for the failure is not an excuse for it.

The tragedy of this loss is one of the painful annual events of my life. For every year, at Georgetown University, I hear around one hundred and fifty men who come to school there, and are eager to sing in its Glee Club. They come in for their audition, and suddenly they remember their years—one, two, perhaps six or eight—in grade school, and with dismay realize that it has been four or five years since their last contact with music in school. During the intervening years some of them have been fortunate enough to sing in a parish choir. But for many, the incentive of regular work and opportunity in the high school being entirely absent, they have fallen away, through no desire on their part, from that steady practice in, and acquaintance with music, and they come up to the simplest of auditions, blessed with first class voices, voices that would be bulwarks to any glee club, totally unable to make the slightest stab in the direction of carrying their own weight in such a club.

And what of our colleges and universities? I must be brief: not one is preparing rounded musicians on the college and graduate level to go out in the world of music and produce results that compare with the techniques and intellectual preparation offered in the fine music departments of countless secular colleges and universities.

Nor is it only a matter of the happy secular pursuits of music in which the Church fails to educate her own. Men enter seminary and leave it totally unaware of the most fundamental, elementary facts of musical life. To be sure, they are, in some, not all cases, given courses in the liturgy. (All too often as you may know, these courses are given in combination with the work in rubrics, and you can imagine—and if you can't I can supply you with the gory details—just what the division in percentages of allotted time, in between the liturgy, especially the music of the liturgy, and the rubrics, in such combined courses.)

But if you have a zealous and starry-eyed young seminarian, filled with that rapture that marks his years of preparation for the priesthood, and he has, up to this time, had no slightest nodding acquaintance with music as an art, as the living element of the liturgy, then his seminary years are not only *not* too late to instill in him some basic information, but they are the last chance you have with a whole new crop of priests to get across something of an appreciation of music. I do not think you can expect to take even the most willing seminarian and give him as rounded an understanding of the liturgy and its music, especially so special a branch of music as the sacred chant, if this is his first meeting with the whole subject of music, as you could expect him to have if he has, first, a basic course in good, solid music appreciation and history, so that he can bring this use of music, and his attempt to know why music is in the Church at all, something of an idea of how music operates.

No, in spite of the instructions, the pleas, and the direct language of generations of popes, those responsible for the liturgical life of the Church, are not yet seeing to it that

its music even begins to have the proper atmosphere in which to thrive.

And to flourish and grow as it should, the art of sacred music must find itself a climate of musical maturity that is at present lacking. Too many Catholic church musicians today, although eminently worthy of the adjective in the title, do not really qualify for the noun. This musical provincialism is especially deplorable as it exists in the Church musicians who are supposed to set the standards for other Church musicians to follow. Whereas actually a high degree of musical awareness and sensitivity and, using the word in its best sense, sophistication, is necessary to the making of a really competent Church musician. Surely, then, no man should leave the seminary unaware that an acute problem exists and unaware that he has a moral responsibility in coping with it. Fifty years from now will the Cardinal Archbishop of our most prominent diocese still be carrying the torch for "Mother Dear Oh Pray For Me?" It is a discouraging thought.

Without laboring the point, let me note that there are seventy-eight diocesan seminaries in the United States in which 10,000 prospective parish priests are being educated. Think what it would mean to the future of Church music in this country if in every seminary there were some real musician—one man of impeccable taste, able to produce such convincing results with his choir that he could communicate a healthy respect for the principles of his art even to the constitutionally unmusical members of the student body.

It is a tantalizing thought that all the problems of church music as we know them today could become obsolete in a single generation through the medium of our school system alone—"tantalizing" because sometimes this happy objective seems as far from fulfillment as the appetite of that mythological king whose classic distress did at least produce an adjective.

Yet at this point we run into another problem, which is the answer to today's subject question: do we need more musicians? Yes, we do. We need real musicians, trained to know the best and able to pass on a love for the best. If we pat ourselves on the back and think that we have at least passed that stage where music was regarded as an educational frill that could be discarded at will, let me say that we have not. Only recently at an important meeting of Catholic educators in Philadelphia, the possibility of dropping music from the curriculum of certain schools was seriously considered because it was declared simply impossible to arrange for any proper instruction in the subject. In the plush and marvelously run school my own four children are privileged to attend, where I hold in high regard the sisters in charge, a school by the way just one mile from the home of Justine Ward, nothing that could be remotely considered a course of music study is even considered.

We *do* need musicians, real musicians, and we need them desperately, in every segment of our life as Catholics. We are sorely deficient in the proportion of good Catholic musicians in the country, we are sadly lacking in capable trained musicians, and we are apparently in some parts of the country, entirely opposed to admitting that the profession of musician is one that the Church should in any concrete way support, as far as money goes.

We need musicians, and if we have not enough qualified sisters trained to teach music then we must hire lay teachers, and earmark likely candidates *from the novitiate* for the special training that will give them the knowledge and techniques for becoming the teachers of music that they have the natural gifts to become.

The need is great. Perhaps it is even greater now that we have come a part of the way toward opening the doors to that greater love of God that music alone can bring. Let me remind you once more of the language of St. Pius X in his letter to the Cardinal Vicar of Rome: "When the clergy and choirmasters are penetrated with the fundamental principles on which Church music regulations are based, good

sacred music functions spontaneously. When on the contrary, those principles are neglected, neither prayers, admonitions, severe and repeated orders nor threats of canonical penalties suffice to effect any change; for passion, and when not passion, a shameful and inexcusable ignorance always finds a way of eluding the will of the church and continuing for years in the same reprehensible way."

The art of buck-passing reaches astronomical heights in the field of church music. The fault for its shortcomings is laid at the feet of the bishop, the pastor, the sisters, my friends the Jesuits, the Basiliens. At least one person along the hierarchial line seems perfectly sure what he wants done—the Holy Father himself. The responsibility belongs to all of us. We have in our Catholic school system the means of fulfilling the hope of the Holy Father, of a meeting with the mind of the Church. We have, too, the means of communicating to our children a true love and understanding of music—one of the greatest instruments ever evolved by the human spirit to assist us in lifting up our hearts unto God.

VESPERS OF THE ASSUMPTION

by Andre Malovrier

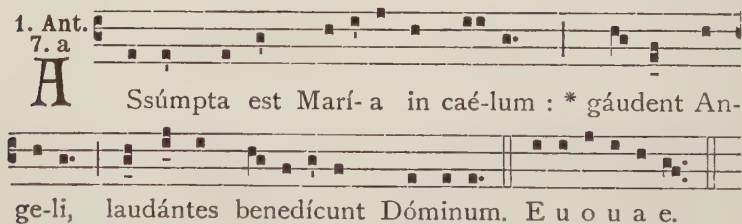
[It has seemed to be of value to present this article to our readers in the hope that it will call attention to the Office of this new feast. The fine old practice of singing Vespers on Sundays and feasts is far less-observed today than it was in the average parish of fifty to seventy-five years ago. The revival of this laudable liturgical service in the parish and its improved performance and observance in religious houses is a goal worthy of our most devoted efforts. Editor's Note.]

It has seemed worthwhile to us to undertake the present study, since the accompaniment for this new Mass has been prepared by Henri Potiron and is now available to most readers in the Desclee edition.

We cannot stress too much the recommendation that these psalms be sung on a dominant which is sufficiently high to avoid the irremediable dullness which is usually the result. The usual choice of A is in most cases too low. By the mere change of a semitone of pitch, the very character of a chant, or even of a complete office can frequently be changed.

Assumpta est

1. Ant.
7. a

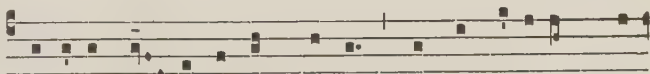



A Ssúmppta est Marí-a in caé-lum : * gáudent An-
ge-li, laudántes benedícunt Dóminum. E u o u a e.

The first antiphon, in the seventh mode, really offers us no problem. When it is repeated after the psalm, nothing prevents us, in a good rendition, from accompanying it completely with a tonic pedal, which is E flat in our transposition. On the contrary, after the intonation by the celebrant, we must note that a more substantial support will be needed by the choir. The melodic curve of *gaudent* would indicate the first inversion of A flat major (C in the bass), then a return of the harmony to the chord of E flat (ending of *Angeli*). Nothing should be changed for the word *laudantes*, the final syllable of which will thus be accompanied by a consonance, which is excellent. Then, on *benedicunt*, F minor, and its first inversion are used, giving to this cadence a coloration similar to that of a plagal cadence. Do not overlook the fact that the cadence of *Dominum* is *compound*. The cadential ictus to be brought out by a change of the bass, or by a change of the inner parts where the bass is sustained, is not, in this case, the last one of the passage (coinciding with the final syllable of the word). It is, rather, the ictus upon which we must play the final chord, which in this case, therefore, must be the chord of E flat, which we shall place on the tonic accent of the word *Dominum*, with a possible suspension in the tenor.

Those who use the *Monastic Antiphonary* must pass the *fa* natural (D flat in our transposition) as an ornament to the penultimate syllable of the cadence-word *Dominum*. They will, of course, take care to delay the use of the E flat major chord, at least in its complete form, so as to avoid the clash of the dominant seventh chord, E flat, G, B flat and D flat, which is the real *diabolus in musica* from the harmonic standpoint. It is understood, however, that this *fa* (D flat), as the lower ornament of the tonic of tetrardus, can perfectly well be sounded over a tonic pedal *sol* (E flat), if the proper precautions are observed.

Maria Virgo

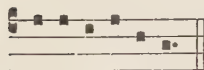
2. Ant. 

8. G 

2 Ari-a Vir-go assúmpta est * ad aethére-um thá-



lamum, in quo Rex régum stelláto sé- det só-li-o.



E u o u a e.

How shall we harmonize the brief little recitation on *sol* by which the antiphon begins?

This is a classical formula of an equivocal intonation, between Tetrardus and Protus, whereby the third which will come above the tonic may be either major or minor. Let us take, therefore, the chord of *sol* (transposed to F), but let us leave the modality undecided so that the melody itself will bring in the third when the natural course of the composition will call for it.

To use a C major chord at this point, inverted or not, although it seems to be of a quite neutral color, from the hexachordal point of view (which would be transposed to B flat) would nevertheless be in violent opposition to the very structure of the formula, which is based on the axis *sol-re-sol*.

Ma-rí-a Vir- go assúmp-ta est ad æthé-re-um thá-lamum



The rest works out nicely by itself, if we note that the place of the main ictus (and therefore the change of harmony) in the formula of *Rex regum* is on the articulation of the final syllable of the word *regum* (doubly ornamented *do*), and that the final tonic chord on *solio* must obligatorily be approached with a plagal cadence, without worrying about the octaves between the bass and the chant.

In odorem

3. Ant.
4. A*

I N odórem * unguentórum tu-órum cúrrimus :

ado-lescéntulae di-lexé-runt te nimis. E u o u a e.

These antiphons, marked as being in mode IV-A, offer many problems to the accompanist. We do not pretend to resolve them all, but merely to present their practical solution which is the least contradictory with the given melody of the Vatican edition.

The close succession of B natural and B flat which this antiphon gives does indeed make its harmonization dangerous. Let us begin with the most certain part, the ending, taking for our transposition, A sharp for the dominant, as for the others, but reading it for the sake of simplicity as A natural, for the present purposes of discussion.

We shall finish on *nimis* with a chord of A Minor (2) which achieves the link between the modal tonic *mi* and the dominant (recitation note and psalm-tone) *la*. We might have been able, in another context, to make a case for the two *sols* which precede the cadence (3), asking ourselves whether this concluding *mi* did not evoke its third rather than the fourth above. We know from the *Monastic Antiphonary*, however, that the second of these two *sols* is in reality a *fa* (B flat in the Gregorian notation) which reaffirms us in regard to the solidity of our theoretical approach.

We arrive at this chord of A minor through the traditional plagal cadence (4) which treats the *fa* as an essential tone, the characteristic and truly “modulating” note in this case, and we do not follow the procedure of the unresolved appoggiature *sol-sol-mi* without being aware of the authentic version given by the *Monastic Antiphonary*, *sol-fa-mi*.

The *do* of *dilexerunt* will move on a consonant harmony to *mi* (first inversion) (5). The feminine cadence of *adolescentulae* calls for a *sol* in the bass (6); the initial fourth *mi-la* is architectural, and we must respect it (7). This fourth will sound above a pedal on *mi*, which will also sustain the F sharp without difficulty. We thus arrive quite convincingly on *mi* at the descent of *currimus*.

a- do- les-céntu-læ di- le-xé- runt te ni-mis.

(8) (7) (6) (5) (4) (3) (2)

Having arrived at this point — and this backwards construction is sometimes the simplest and most sure way of proceeding on the moving terrain of Gregorian harmonization — we can give our attention to the beginning of the antiphon.

The intonation formula is indefinite, as we might wish. We find this same formula in many different contexts in many parts of the repertoire. Since, however, we must in any case give it some coloration (which, we must admit, it does not have *per se*) we can take a cue from the specific circumstances of the context in this case. The most logical approach to maintain unity of the whole would be to give the conclusion of *in odorem* the harmony of A minor, but here, as Potiron so accurately says, “we do not translate; we interpret”.

It remains for us to decide the point at which we shall pass from the A minor of *odorem* to E minor which we wish to have at the end of *currimus*. We can place this point at the asterisk at the beginning of *unguentorum*. This will make a long pedal-point on E. But is not the melodic A in this passage an essential note, ornamented above and below? On

the other hand, if we maintain the A minor chord beyond the asterisk, the F sharp at *currimus* will only pass "*ad duritiam cordis*", and we shall not avoid octaves in moving to E minor on the last syllable of *currimus*. The inversion with C in the bass would merely make the whole matter worse in regard to the F sharp.

To equalize all this, we could utilize a B in the bass at the beginning of *currimus*, but this would treat the F sharp as an essential note, which is hardly called for.

In this case, since all the solutions offer theoretical difficulties, we must let the circumstances of actual use determine the one which will be used (we do not mean to leave the matter to chance, however). At the repetition of the antiphon, after the psalmody, one can continue a somewhat longer time in A minor; on the other hand, at the intonation, when the piece is first sung, it would seem best to take as many notes in consonance as possible, in order to guarantee accurate singing, and thus we might use the E minor chord at an early point.

Benedicta

4. Ant. 7. c 2

B Enedí-cta * fí- li- a tu a Dó- mino : qui- a per te frúctum ví-tae comunicávimus.

The intonation can be harmonized in entirety with a tonic chord (E flat in order to maintain our determined transposition). In this case, the first note of the piece will be an appoggiatura to the second, which is certainly not abnormal.

One might just as well approach the beginning with a C (first inversion), or an F chord, passing to E flat with the accented syllable, with a possibility in either case of a suspension in the tenor part. The next part is more subtle. The



D flat cannot be maintained too long in the bass without taking on an importance which it does not have in the melody, and the necessary return to a neutral chord can only lead to a somewhat wooden rhythm. To change chords on the clivis of *tu* would be too late. On the last syllable of the word *filia* there is no rhythmic ictus. We are therefore obliged to make the indispensable harmonic change on the weak penultimate syllable (9). The last syllable of the word (10) will be an essential harmonic note, which is some compensation, and the fourth which follows (11) can go, like the one we have noted above in *adolescentulae* as a passing six-four chord over a pedal-point (omitting the third of the chord and thus producing an open fourth), following the useful procedure indicated by Potiron in his *Abridged Kyriale* (*Gloria XI et passim*).

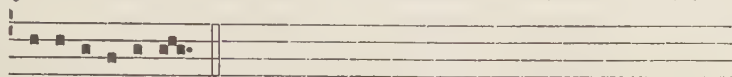
The cadence of *Domino* (12) does not seem to be able to be expressed properly except over the pedal-point with a triple appoggiatura (a so-called mixed chord group). The rest follows quite naturally: the low D flat (13) is taken in consonance, like the previous high D flat. The minor-major succession brought about by the return to the E flat coloration on *fructum* should be made smoother by the euphonic suspension of the third (14). To conclude, the role of the D flat (*fa* of the Gregorian notation) is such in this antiphon in strongly defined tetrardus modality, that we are justified in making on *communicavimus* a cadence through the exchange of notes between soprano and bass.

Pulchra es

5. Ant.
1. g²
P
Ulchra es * et decóra, fí-li-a



Jerú-sa-lem : terríbi-lis ut castrórum áci- es ordi-ná-ta.



E u o u a e.

The lightness of the beginning, almost syllabic in style, suggests to us a harmonization in three parts, in which the *re* in the tenor part (15) is, if one observes it correctly, merely the very discreet suggestion of the third inversion of a minor seventh chord G, B flat, D, F. We should end *Jerusalem* on D minor, approaching it by a C chord. We take the beginning of *terribilis* with A in the bass (first inversion of an F chord), and the end of the word on C, with a suspension of the third, E, which the chant has just avoided. Then, at a well-chosen point, we shall set down a pedal-point on D (on the final syllable of *castrorum*, for example) (16) in order to be able to harmonize the fourth *re-sol* of *acies* (17) in our usual way (the three-part harmony is better adapted to this procedure in this instance.

Pulchra es et de-có-ra (castró)-rum á-ci- es ordi- ná-ta.

(15)

(16) (17)

Hymn: Ave Maris Stella

Hymn. 1.

-ve má-ris stélla, Dé-i Má-ter álma, Atque
semper Vírgo, Fé-lix caéli pórtá.

There are hardly any problems here, except possibly the first incise. The initial melodic fifth *re-la* is completely characteristic of protus, and it would most certainly be an error to neglect this point in favor of the coloration of A minor, which is related to the B natural hexachord, in which the rest of the incise falls.

No doubt it would not seem at all wrong to pass the two first B naturals of the melody over the complete chord of D minor, as the presence of the A in the tenor would clarify any doubts.

In order to give a little more light to the passage, however, we propose, particularly for the second verse and the following ones, the following versions, which we have transposed to a key a whole tone higher:

A-ve ma-ris stel-la

stel-la

ou

(18) (19) (20)

Here we note that the passing note of the tenor (18) delineates a six-four chord over the pedal-point. We might go even further in clarifying the harmony of this beginning by making the interchange of notes between the tenor and the

melody as indicated in parentheses (19). The tenor would step back, however, in that case, to B, with the alto moving to G. We can also preserve the unity of the concluding melisma by placing the chord of B minor (20) on the final syllable of the word *stella*.

A contrapuntalist of experience will also easily discover for this beginning more subtle combinations, but beyond the stage at which we have halted, we may fear that the rhythm, in its greater or lesser aspects, might suffer from such linear acrobatics.

Antiphon at the Magnificat: Hodie

Ad Magnif.
Ant. 8. G*

h Odi-e * Ma-rí- a Vírgo caélos ascéndit : gau-
dé-te, qui-a cum Chrísto régnat in aetérnum. E u o u a e.

This antiphon poses a question regarding the harmonization of the *fa* of the Gregorian notation. We should note that this tone is located at the juncture of the two principal hexachords, and that it can well be either a supplementary note to the B natural hexachord, in the context *Do-ti-la-sol-fa-sol*, appended, if you will, to that hexachord and governed by it, or it can be a characteristic note of the natural hexachord (*Do-re-me-fa-sol-la*.)

In the first case, the harmony of D minor would be completely foreign to it; in the second it would be the most logical procedure.

It nevertheless happens that one may be tempted to select a color which is not called for by the melody; this happens through suggestions of a rhythmic or notational basis. This is what happens twice in this short antiphon in which the *fa* is now only a supplementary note in an ornamental role (in the greater sense) around the tonic, with absolutely no

relationship to the non-existent *re*. The quite original cadence of *ascendit: gaudete* might, in an extreme case, take the tonic chord on the episematic torculus, with the rest being taken as a "coda" over a pedal. It is not certain, however, that this solution is the best from the rhythmic point of view.

As for *in aeternum*, the very marked broadening of the *podatus subbipunctis* seems to demand that the interval *la-fa* be given fullest consideration, a fact which cannot really be carried out except by taking D in the bass, because of the danger of octaves. At the intonation, at least, and at *quia cum Christo* the question does not come up, and we can easily set aside the D minor harmony in favor of the first inversion of F major.

ERRATA

In the last issue of the *Gregorian Review* the following errors appeared:

The article *Super Fundamentum Apostolorum* was by Dom Leon Robert, not by J. R. Carroll. (See by-line and Table of Contents.)

On page 18 the following line of music was omitted at the top. It is printed below on a blank-backed page so that it may be cut out and inserted by those who wish to maintain a library series of the *Review* for their files.



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LAY-102. Ave Maria; O Sanctissima; O God of Loveliness; O Salutaris; O Sacred Head; Tantum Ergo; Panis Angelicus; O Bone Jesu; Ave Maria, O Maiden, O Mother; Hail, Holy Queen. 10" record..... 4.00

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St. Mary's Seminary Choir, Roland Park, Baltimore.

XCLP-1. Adeste Fideles; Silent Night; O Little Town of Bethlehem; Angels We Have Heard; Angels and Shepherds; Jesu Redemptor; O Holy Night; Sleep, Holy Babe; Lo, How a Rose. 10" record..... 4.00

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